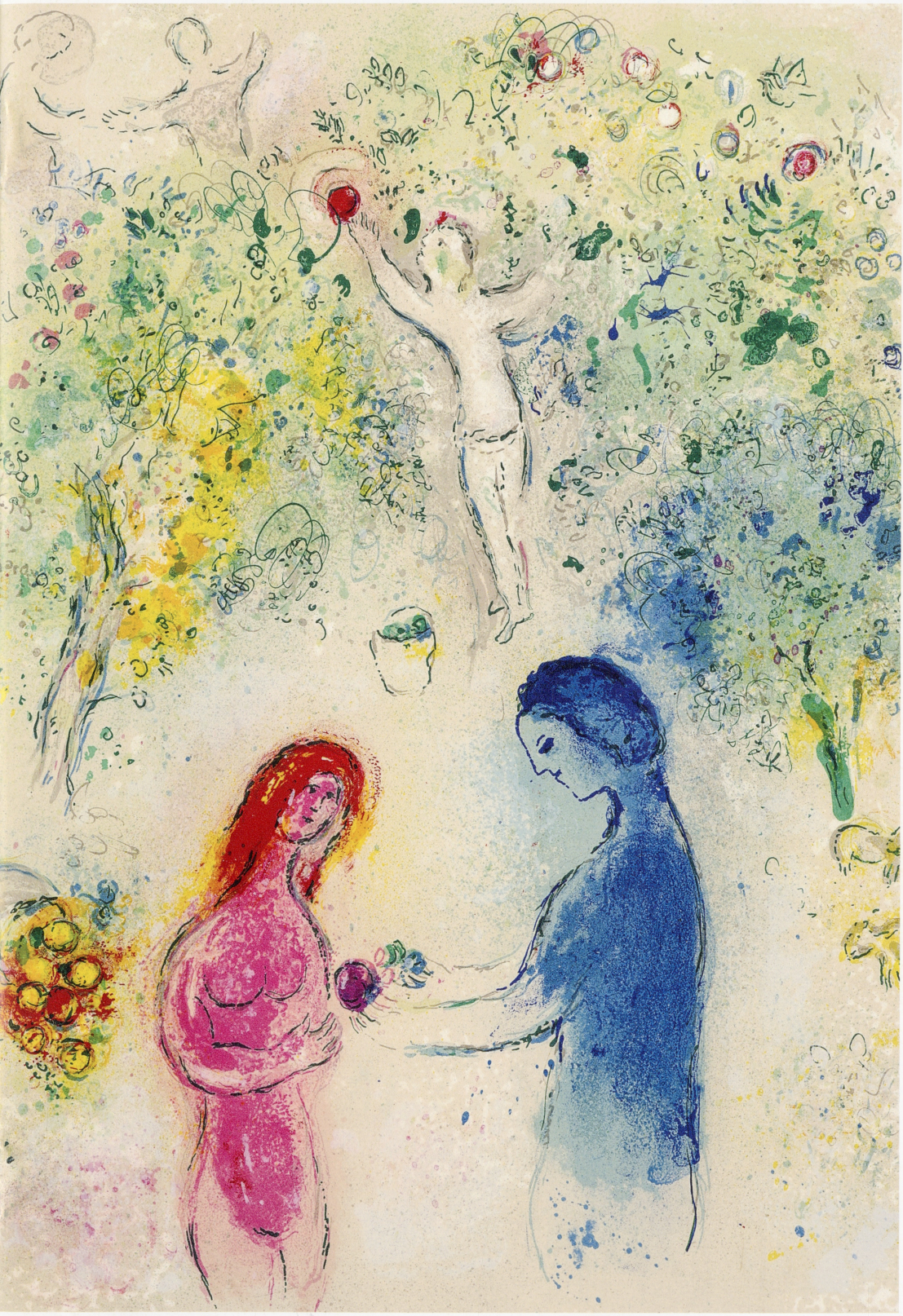
2026
VOLUME 1

ART TALK



LSU Museum of Art

AT THE SHAW CENTER FOR THE ARTS

FROM THE EXECUTIVE DIRECTOR

Last fall was a season of reflection, renewal, and forward thinking for the LSU Museum of Art. Our Second Annual Board Retreat at the LSU Hilltop Arboretum marked the 20th anniversary of the museum's home in the Shaw Center for the Arts, a milestone that prompted us to look both back and ahead. Through guided discussions, our Advisory and Friends Board members envisioned the museum's next twenty years: strengthening our role as a cultural leader, deepening community engagement, and planning strategically for facilities, collections, and programs that will shape our legacy for future generations.

COVER IMAGE:
Marc Chagall, *Daphnis and Chloe – Frontispiece*, 1961. Color lithograph on Arches wove paper. Collection of the Park West Museum.

Soon after, we joined the LSU Press and LSU Rural Life Museum in Celebrating Cultural Collaboration, an event hosted by the LSU Foundation and masterfully emceed by Jay Dardenne. The evening honored our shared mission to connect LSU's academic and creative resources with communities across Louisiana and beyond.

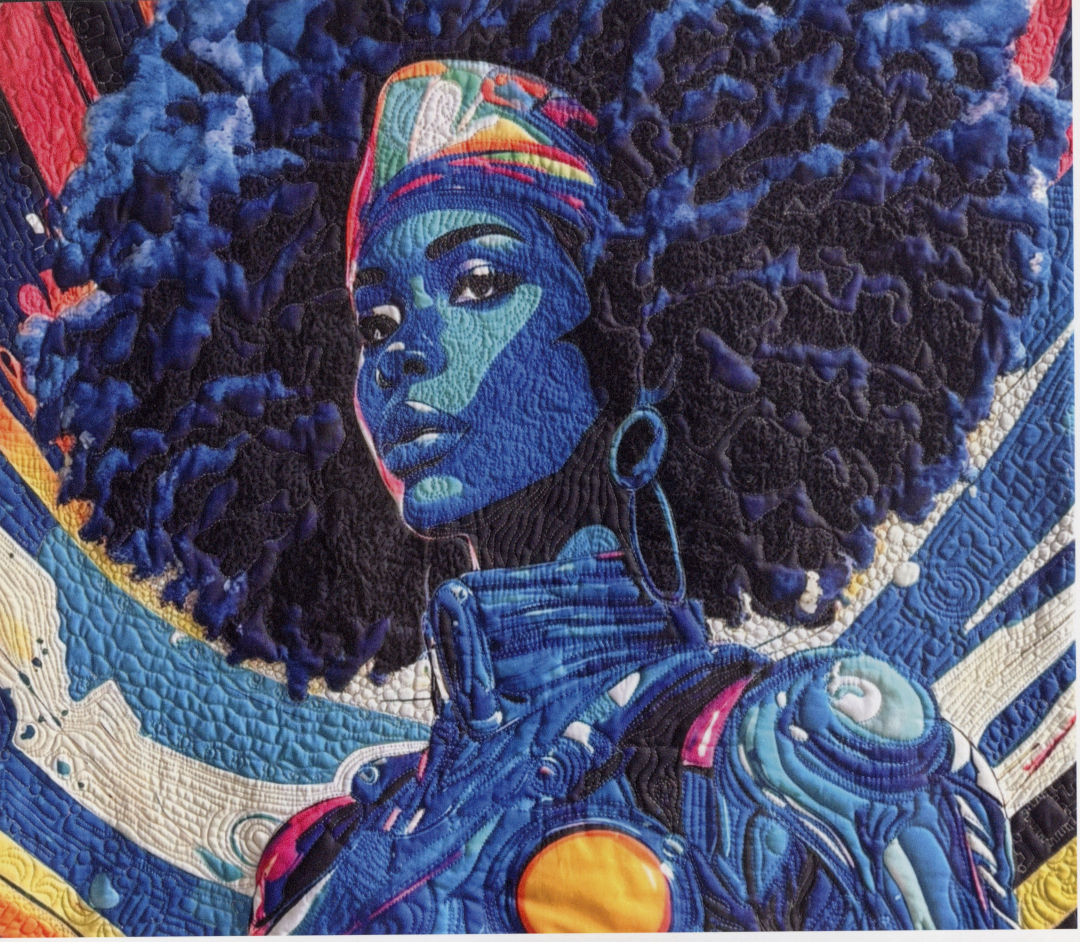
Our education department continues to shine. Educator Callie Smith was one of only thirteen museum professionals nationwide selected to attend the High Museum Institute for Teaching with Art, while also leading professional development workshops for East Baton Rouge's K–12 visual arts teachers that blended poetry and art as tools for creative expression. A new education program, Tigers in the Galleries, seeks interdisciplinary connections by drawing on the talents of LSU students and the museum's exhibitions and permanent collection. These student-led tours offer visitors fresh perspectives and spark meaningful dialogue in the galleries.

Meanwhile, the museum's collections continue to grow, adding works across media and centuries that deepen our resources for learning. Looking ahead, we are thrilled to present *Daphnis and Chloe and Other Lovers: Lithographs by Marc Chagall*, opening in February with support from the Park West Foundation, an exhibition that invites interdisciplinary engagement across art, literature, and music.

Together, these efforts reaffirm the museum's role as a catalyst for creativity, scholarship, and connection to broad audiences.

Mark Tullos
Executive Director

THANK YOU ART BRIDGES FOUNDATION The LSU Museum of Art is grateful to the Art Bridges Foundation's Access for All program for their generous support. Their funding has allowed the museum to expand its Free First Sunday offerings and deepen collaborations with community partners across Baton Rouge. Together, we're creating more opportunities for visitors of all ages to connect with art, creativity, and one another. Join us at the museum to experience this special program.



AI: ARTIFICIAL INTERPRETATIONS

STUDIO ART QUILT ASSOCIATES

On view
February 5–
May 10, 2026

SAQA™
STUDIO ART QUILT
ASSOCIATES

IMAGE (detail above):
Earamichia Brown
Force of Nature, 2024.
Cotton textiles, batting, and a combination of cotton and polyester threads; trapunto, hand quilting, machine quilting, digital printing.

When asked if it can create art better than a human, ChatGPT responds, "I can produce artworks quickly, combine styles, and iterate without fatigue, but 'better' is subjective—humans bring intention, emotion, and lived experience. I excel at tools and variation; humans excel at meaning. The best art often comes from human–AI collaboration."

Many artists, creators, and designers worry artificial intelligence will reduce art to mere data or algorithms, replacing their carefully honed skills and creative genius, potentially rendering them obsolete. Others see it as an opportunity to expand imaginative possibilities and explore new forms of expression. To them, AI is a collaborative tool. The fear is real, as is the endless potential, with both sides taking passionate stands. The exhibition *AI: Artistic Interpretations* delves into this dynamic tension, highlighting the diverse ways artists engage with and respond to the transformative impact of artificial intelligence.

Susan Polansky exuberantly embraces AI with her *Self Portrait*, stating, "I am excited to engage with artificial intelligence!! Once limited to science fiction and specialized fields, it is now on my desktop—and I get to be in the first wave of everyday users." She views the technology as a collaborator, a method for generating novel ideas.

Marisa Marquez views AI as a means to an end, exploring that idea in her work *Stitched Syntax*. "Just as sewing machines, digital embroidery, and design software expanded our artistic possibilities, AI now emerges as another powerful, yet human-guided tool. This piece celebrates how fiber artists continue to adapt and enrich tradition with technology—not to replace the maker's hand, but to amplify it."

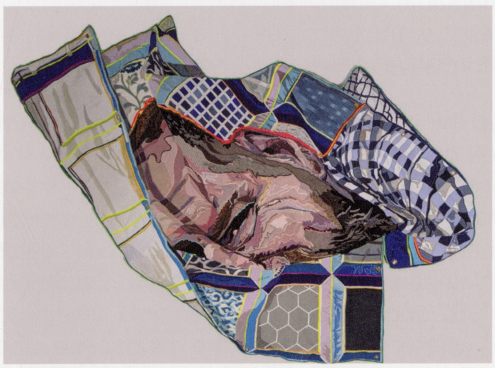
Kathy Nida's piece *AI is Not My Friend* makes her position clear. "Don't get me wrong, I use AI for work all the time. But I don't want it to take the place of my creativity. I don't want it to replace the weird contortions my brain gets into trying to figure out how to make the next piece of art. That's my joy. That's what makes life amazing."

Marisa Marquez, *Stitched Syntax*, 2025. Cotton fabric, blend batting, fabric paint, polyester thread, silk and wool fiber, Angelina.

Kathy Nida, *AI Is Not My Friend*, 2025. Commercial and hand-dyed cottons. Photo by Gary Conaughton.

Ultimately, the question isn't whether AI can make art better than a human—it's what we want art to be. This exhibition doesn't offer a definitive answer; instead, it invites viewers to reflect on the evolving relationship between creativity and technology.

The exhibition was organized by the Studio Art Quilt Associates, with entries juried by LSU professors Golden Richard III, Ph.D. and Brendan Harmon, Ph.D., and LSUMOA Chief Curator of Collections and Exhibitions, Michelle Schulte. It will travel throughout the nation.



(left) Fuzzy Mall, *Doug Van Es2 (composition #1)*, 2025. Reclaimed textiles and thread on industrial felt; **(right)** Susan V. Polansky, *Self Portrait* (detail), 2025. Contrado.com printed cotton sateen from original artist file; cotton backing, acrylic felt and Hobbs 80/20 batting; cotton, polyester, metallic, and holographic thread. Photography by Boston Photo Imaging.

DAPHNIS AND CHLOE AND OTHER LOVERS
LITHOGRAPHS BY MARC CHAGALL

On view
February 12–
May 24, 2026

The exhibition *Daphnis and Chloe and Other Lovers: Lithographs by Marc Chagall* showcases the artist's career as a printmaker and master of color with fifty images depicting the mythical tale *Daphnis and Chloe,* a Greek novel written by Longus in the 2nd century A.D. Chagall uses dreamlike imagery and luminous colors to re-imagine the story of a goatherd and shepherdess destined for love, fighting against all odds to be with one another. For the Russo-Jewish artist, love was a longstanding theme throughout his career. From his childhood in a Hasidic Jewish community in Russia, to the highs and lows of two marriages, Chagall reflects on the memories and moments of love in his life through his command of color, form, and narrative. This show allows viewers to appreciate his remarkable range, recognizing his mastery of vibrant hues and fantastic symbolism, qualities that made Chagall one of the most transformative artists of the twentieth century.

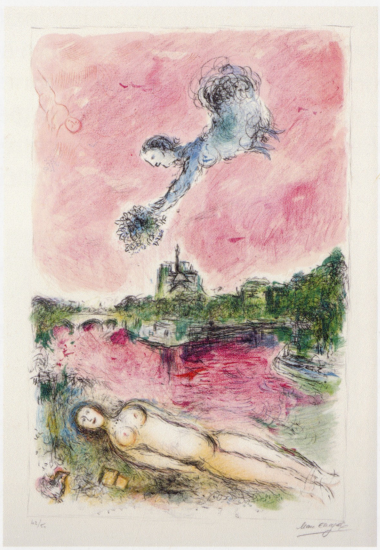
Chagall initially refused the 1939 commission from Tériade (Stratis Eleftheriades), a Greek publisher and arts patron, to picture the pastoral romance, not wanting to imitate artist and his close friend Pierre Bonnard's illustrated version of the same novel. However, after Bonnard's death, Chagall relented, using his recent marriage to Valentina Brodsky as a major source of inspiration. Between 1952 and 1954, the artist and his newlywed traveled to Greece, where he admired the landscape and created preparatory sketches of Lesbos, the story's setting. In collaboration with French master printer Charles Sorlier, Chagall spent nearly a decade illustrating and printing the graphic series, which was eventually published in 1961 as a limited-edition book.

IMAGE ABOVE:
Marc Chagall, *The Abduction of Chloe,* 1961. Color lithograph on Arches wove paper. Collection of the Park West Museum.

Chagall's painstaking determination to exemplify and represent the colors and atmosphere of the Mediterranean made *Daphnis and Chloe* one of the most successful lithographic series of his career. The set continues to serve as a reminder that love can conquer anything, a theme that resonated throughout Chagall's life and work.

Marc Chagall with his wife Valentina Brodsky.

Experience *Daphnis and Chloe and Other Lovers: Lithographs by Marc Chagall* this spring at the LSU Museum of Art, and step into Chagall's lyrical world—where myth, memory, and love intertwine. Organized by Carole Sorell, Inc. and curated by David S. Rubin, this exhibition is presented with generous support from the Park West Foundation.



(above) Marc Chagall, *View of Notre Dame*, 1980. Color lithograph on Arches wove paper. Collection of the Park West Museum; **(top right)** Marc Chagall, *Midday in Summer*, 1961. Color lithograph on Arches wove paper. Collection of the Park West Museum.

You're Invited!

Champagne & Chagall

Thursday, February 12
6–8 PM

Celebrate love and art at the LSU Museum of Art during a romantic evening inspired by *Daphnis and Chloe and Other Lovers: Lithographs by Marc Chagall*. Sip champagne and enjoy a decadent dessert table. With flowers, music, and a Valentine's Day atmosphere, this event invites you to mingle and experience the magic of art and inspiration.

Free for members
$20 for the public

Learn more at lsumoa.org

2025 SOUTHERN PRIZE & STATE FELLOWSHIPS FOR VISUAL ARTS

On view
June 4–
September 6, 2026

Since its launch in 2017, the South Arts Southern Prize & State Fellowships for Visual Arts has celebrated and supported the most compelling contemporary artists in the American South. The 2025 touring exhibition organized by South Arts, a nonprofit organization that supports, promotes, and celebrates Southern art and artists, features nine State Fellows—Loretta Pettway Bennett (Alabama), Gonzalo Fuenmayor (Florida), Masela Nkolo (Georgia), Travis Townsend (Kentucky), Edgar Cano (Louisiana), Stephen Phillips (Mississippi), Lydia C. Thompson (North Carolina), Felicia Greenlee (South Carolina), and Tabitha Arnold (Tennessee).

SOUTH ARTS

The show presents a striking synthesis of past and present, weaving ancestral craft and traditional techniques with current vision and ideology. Through ceramics, textiles, painting, drawing, and sculpture, the artists explore heritage, thought, and identity in varying forms, from quilting and African mask-making to apocalyptic Biblical imagery, presenting their ideas within a contemporary framework. Each work reflects a mastery of materials, whether in the luminous sheen of a ceramic glaze, the expressive tension of charcoal, or the layered intricacy of woven fiber.

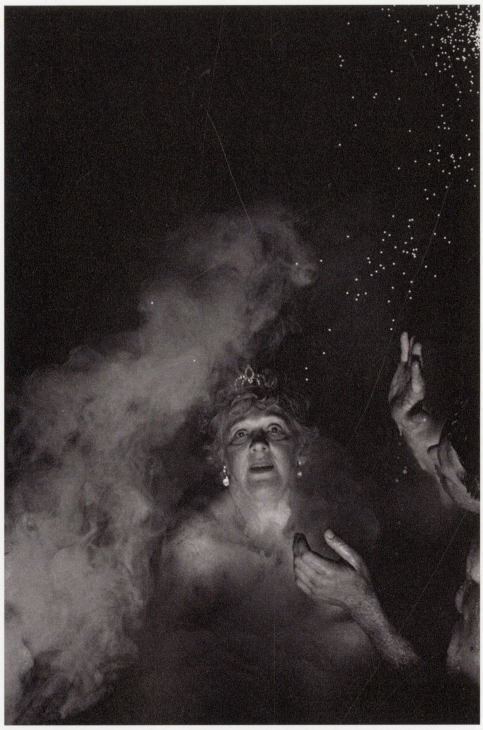
IMAGE (detail above): Edgar Cano, *Life is Beautiful*, 2022. Oil on linen. Photograph by Anna Poe.

The *2025 South Arts Southern Prize & State Fellowships for Visual Arts* exhibition is generously supported by the Maxwell/Hanrahan Foundation, the Windgate Foundation, Southern First Bank, The Warner Fund, and the Hambidge Center.

REVISION
WOMEN IN PHOTOGRAPHY

ON VIEW
JUNE 11–AUGUST 30, 2026

This summer, the LSU Museum of Art partners with the Paul R. Jones Collection at the University of Alabama to present *ReVision: Women in Photography*. The exhibit showcases images that explore themes such as social justice, aging, feminism, relationships, and feminine aesthetics, all from the viewpoint of women representing a variety of backgrounds, heritages, and experiences. Through intimate portraits, conceptual narratives, and documentary approaches, the artists challenge assumptions about gender, identity, and representation while offering new perspectives on the evolving roles of women in art and society. Together, their work highlights the intersections of personal and collective histories, revealing how photography can serve as both a tool of empowerment and a means of re-imagining shared or personal narratives.



Anne Noggle, *Stellar by Starlight #2*, 1986. Silver Gelatin print on paper.

The images drawn from the LSUMOA's collection have never been displayed before, with many donated over the last ten years. Among them are photographs by Anne Noggle, a WWII and Korean War veteran fighter pilot, professor, curator, and artist. Her self-portraits celebrate aging, with Noggle stating, "I like older faces, not because of aging itself, but rather the look of the face, the revelation of life, and the conflict between what was and what they are now." Also featured are works from Suda House's 1980s *Aqueous Myths* series, acquired from the artist through the Museum Project in 2016. *Juno Lucia* is one image from the series, which reflects on the status of women during that decade and the challenges of pursuing careers and equal rights while maintaining traditional roles as caregivers and mothers, swimming through the "torrent waters of trying to have it all."

Photographers include Sheila Turner, Carrie Mae Weems, Celestia Morgan, Clarissa Thompson Sligh, Sheila Pree Bright, Amalia Amaki, Suda House, Marina Mullaney, Anne Noggle, Kristine Thompson, Kenda North, Akasha Rabut, and Melanie Walker.

Suda House, *Juno Lucia* from the *Aqueous Myths* series, 1985. Chromogenic print on paper.

LSU PARTNERSHIPS
CURATORIAL PROJECTS

The Museum recently partnered with LSU's Roger Hadfield Ogden Honors College to design several small showcases at both the Museum and the historic French House. Curatorial graduate assistant Sarah Ducote organized an exhibition of Quimper pottery, currently on view in the Museum's Decorative Arts Gallery. Drawn from the Ogden College's 120-piece collection, acquired by the House's *chatelaine*, Anita Morrison in 1936, the display explores the graphic diversity and vibrant hand-painted designs of this traditional French pottery.

Built in 1935, *La Maison Française* was one of the first buildings on LSU's new campus. Intended as an immersive French-language and cultural experience to preserve Louisiana's connection to its Francophone heritage, the House was designed to resemble a French manor. Students lived in an authentically French environment, speaking only French, surrounded by Continental decor, and dining on Quimper pottery. Collected by Morrison shortly after the House opened, the faïence dishware is hand-painted using traditional patterning and glazing techniques.

Deeply rooted in French artisanal culture, Quimper pottery originated in Brittany, where Jean-Baptiste Bousquet established the region's first faïence workshop, the Grand Faïencerie of Quimper, in 1690. His descendants and other local artisans continued the craft, developing distinctive regional styles. While produced in many patterns, the most traditional pieces feature the *petit Breton*—a figure of a man or woman dressed in customary Breton costume.

Throughout 2026, the French House is showcasing a selection of paintings by Knute Heldner, drawn from the LSU Museum of Art's collection. Born in Vederslöv, Sweden, around 1875, Heldner immigrated to the United States in 1902. After studying at the Minneapolis College of Art and Design and exhibiting throughout the Midwest, he eventually settled in New Orleans, Louisiana. There, he became associated with the French Quarter School—a loosely organized group of artists connected to the New Orleans Arts and Crafts Club, an incorporated organization dedicated to teaching and promoting the ideals of the Arts and Crafts movement, exhibiting contemporary work, and fostering an artistic community within the city.

Knute Heldner, *Colette on the Balcony*, c. 1930.
Oil on canvas. Gift of Dr. Mary Lynn Johnson Grant.

Throughout his career, until his passing in 1952, Heldner was prolific, working in a variety of styles—from delicate, brightly colored Impressionism to bold modernism and gritty regionalism. Regardless of technique, his canvases captured the spirit of place and people, earning him national recognition.

COLLECTIONS
NOW ON VIEW

On display in the European Art & Artists Gallery at the museum.

Edward Pritchett, *A View of the Piazzetta, The Doge's Palace, The Dogana, and the Church of Santa Maria Della Salute, Venice, with a Religious Procession,* undated. Oil on canvas. Collection of the Charles "Chuck" Schwing Estate.

Throughout the eighteenth and nineteenth centuries, British artists were drawn to Venice, Italy, a key destination of the Grand Tour, that along with Naples and Rome, symbolized the heart of artistic and cultural refinement. They traveled to study and capture firsthand the essence of Venice—its simmering canals, architectural splendor, and historic traditions. Artists such as Edward Pritchett (1806–c. 1876) were considered *vedutisti*, working in the *venduta* style, painters who painstakingly rendered highly detailed, idealized large-scale depictions of Italy's urban centers.

The LSUMOA recently acquired Pritchett's work, *A View of the Piazzetta, The Doge's Palace, The Dogana and the Church of Santa Maria Della Salute, Venice, with a Religious Procession*. This undated work, donated to the museum through the Collection of the Charles "Chuck" Schwing Estate, was attributed until the mid-twentieth century to another British vedutisti, Richard Parkes Bonington (1802–1828). Just four years older than Pritchett, Bonington was a child prodigy who gained fame by his twenties and traveled to Venice for the first and only time in 1826, two years before his death from tuberculosis. Pritchett departed for his trip in 1827, producing hundreds of sketches that became the foundation for the artist's many Venetian cityscapes. At some point, Pritchett viewed Bonington's depiction of the Doge's Palace and created his own interpretation of the scene—now on view at the Museum—years after the latter's passing.

UPCOMING PROGRAMS

VISIT LSUMOA.ORG/CALENDAR

JANUARY 24

Tigers in the Galleries: Sculpture Stories at 2 PM Free Student-led tour of *The Sculpture of Scott, Payton, Hayden, and Bechet.*

JANUARY 25

Art of Flavors Panel & Cook Book Signing Hear from special guests as they share stories celebrating food, culture, and creativity. Time TBD.

FEBRUARY 1

Free First Sunday: Black History Month from 1–4 PM Enjoy art activities and performances honoring Black artists and heritage.

FEBRUARY 12

Champagne & Chagall Enjoy an evening of art by Marc Chagall, champagne, and inspiration! Free for members, $20 for the public.

FEBRUARY 26

Free Public Spring Reception from 6–8 PM Celebrate the AI: Artistic Interpretations and Chagall exhibits.

MARCH 1

Free First Sunday: Tech & Textiles from 1–4 PM Create art inspired by *AI: Artistic Interpretations* exhibit that combines technology with sewing.

MARCH 19

Members Only Curator Talk at 5:30 PM Learn more about *AI: Artistic Interpretations.*

MARCH 21

Southern Palette Food & Drink Experience Fundraiser See page 16 for more info and how to purchase tickets. Learn more at southernpalette.org.

MARCH 28

Tigers in the Galleries: AI Quilts at 2 PM Free Student-led tour of *AI: Artistic Interpretations* exhibition.

APRIL 11

Tigers in the Galleries: Chagall at 2 PM Free Student-led tour of *Daphnis and Chloe and Other Lovers: Lithographs by Marc Chagall.*

APRIL 18

Members Only Workshop with Therese Knowles More details to come! Learn more at lsumoa.org.

APRIL 23

Members Only Curator Talk at 5:30 PM Learn more about the Marc Chagall exhibit.

MAY 3

Free First Sunday: Chagall: A Love Story from 1–4 PM Join us for colorful activities inspired by the art of Marc Chagall.

MAY 5–10

LSU Museum Store Mother's Day Shopping Event Get special discounts during this sale.

JUNE 7

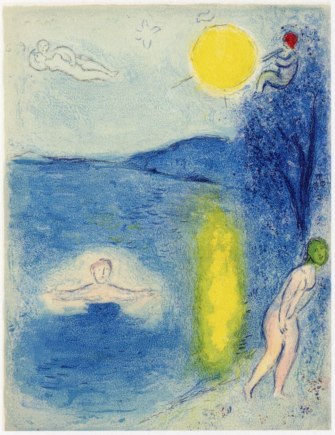
Free First Sunday: Celebrate South Arts from 1–4 PM Create art inspired by the South Arts exhibition.

2026 HOLIDAY CLOSURES

January 4 Free First Sunday cancelled due to the holidays; February 14–17: Mardi Gras; April 3–5: Easter (April 5 Free First Sunday cancelled)

Follow us on social media @lsumoa

THE ART AGENDA

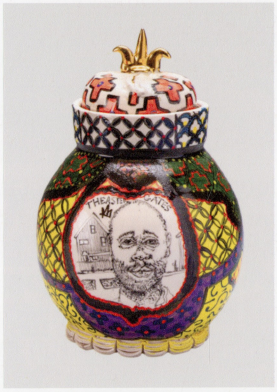


write

Write your own poem inspired by *Summer* by Marc Chagall.

see

Look on top of the Decorative Arts Toy Case to spot *Pierre*, the museum's Steiff tiger!

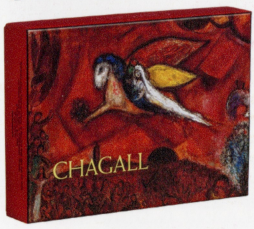


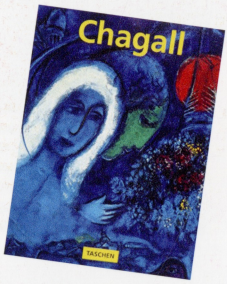
find

Look for *Covered Jar: Theaster Gates* by Roberto Lugo in the galleries.

shop

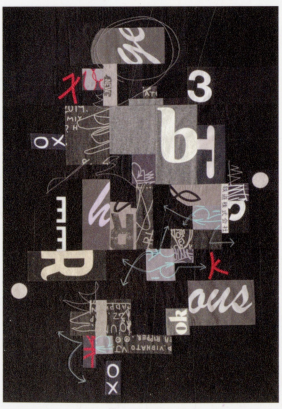
Purchase Chagall merch in the LSU Museum Store.





sketch

Did you know the Mississippi River is near the museum? Look outside our lobby window to see it, and draw your own river scene inspired by Edward Pritchett's *Venice from the Bacino di San Marco* painting.



create

Make a quilt-inspired collage! Cut letters, patterns, and shapes from magazines or scrap paper, then arrange and glue them into a patchwork design. Like Karena Nelson's *Haphazard*, explore how mixing fragments creates new meaning.

EDUCATION
TEACHING IN THE GALLERIES

> *I'm grateful to the Friends of the LSU Museum of Art and our members for making professional development experiences like the MITA program at the High possible. This support has strengthened my leadership, enabling me to guide students as they grow into confident researchers, communicators, and leaders. For me, this is what we are meant to do at the LSU Museum of Art: inspire, teach, and support a better world through art and education.*
>
> **–Callie Smith**
>
> LSUMOA Educator &
> Public Programs Manager

HIGH MUSEUM PROFESSIONAL DEVELOPMENT PROGRAM

In August 2025, LSUMOA Educator and Public Programs Manager Callie Smith was one of thirteen educators selected nationwide to attend the High Museum Institute for Teaching with Art (MITA) in Atlanta, Georgia. This week long professional development program aimed to empower early- to mid-career educators to lead art experiences that serve the public good. They studied and discussed the history of museum education, pedagogical theory, and practiced teaching strategies. This experience affirmed and expanded her core values as an educator: curiosity, connection, and thoughtfulness.

Based on what she learned at MITA, Smith designed a three-week training course for her four Education Assistants focused on conversation-based teaching and effective research. As a result, LSU MOA launched a new program, Tigers in the Galleries: Student-Led Tours, in which students select, research, and design free tours for the community. These students are also essential in accommodating the growing K–12 tour requests. With the support of these trained students, the quality and capacity of our tours and programs have increased.

TIGERS IN THE GALLERIES: STUDENT-LED TOURS

LSU students Amaizeya St. Mary, Nia Simone Sampson, Gianna Vanesko, and Shadayah Muhammad (LSU Vet Med) led an engaging, student-designed tour exploring animals in art. Each student researched a selected artwork and guided visitors through lively conversations—plus Muhammad shared fascinating animal facts along the way! Through programs like this, the LSU Museum of Art continues to expand its role in mentoring LSU students and providing hands-on experience in art education and public engagement.

A BAYOU STATE OF MIND: ARTIST VISIT & FIELD TRIP

Artist Jamey Grimes, whose installation *Confluence* currently transforms the museum lobby, visited McKinley Elementary to create laser-cut lanterns inspired by Louisiana wildlife. Students later explored Grimes's installation in person during a museum field trip, connecting their own creations to *A Bayou State of Mind* through hands-on gallery learning.

SOUTHERN PALETTE
FOOD & DRINK EXPERIENCE

ATTEND THIS SPRING MUSEUM FUNDRAISER The Friends of the LSU Museum of Art are thrilled to announce the Southern Palette: Food & Drink Experience, a new signature festival launching March 21, 2026, in downtown Baton Rouge. Hosted at Lafayette Park and the Shaw Center for the Arts, the event will showcase the South's vibrant culinary scene, blending food, art, and culture in a chef-centered celebration.

Guests will savor chef-curated tastings, enjoy craft cocktails and beverage pairings, and experience live cooking demonstrations and cultural performances under the stars. VIP ticket holders will receive early entry and access to a private lounge on the 4th floor of the Shaw Center, overlooking the festival. The festival is expected to welcome 2,000 guests and will feature award-winning chefs from across the region, including local favorites and rising culinary stars. The Hilton Baton Rouge Capitol Center will serve as the official host hotel. All proceeds benefit LSUMOA's exhibitions, educational programs, and access initiatives, ensuring the arts remain available to all.

FESTIVAL SNAPSHOT

MARCH 21, 2026

Downtown Baton Rouge, LA
Lafayette Park &
Shaw Center for the Arts

30+ CHEFS
Louisiana,
Mississippi,
Alabama,
Colorado,
and beyond!

10+ BEVERAGE PARTNERS
Craft brewers, winemakers, distillers, and mixologists

BUY TICKETS **Purchase at southernpalette.org**
100% of proceeds support the LSU Museum of Art's exhibitions, educational programming, and more!

GEAUX SUPPORT ART
GIVING OPPORTUNITIES

Your support helps the LSU Museum of Art continue to inspire, educate, and connect our community through the power of art. Every gift, no matter the size, makes a lasting impact. Consider donating today using the form below or online at giveLSU.org. Thank you for your gift and support.

SPONSOR AN EXHIBITION

Your generosity helps the LSU Museum of Art connect with our community, create meaningful partnerships, and present dynamic exhibits and programs. To learn how you can support future exhibitions, contact Fairleigh Jackson at fjackson@lsufoundation.org

DONATE ON LSU GIVING DAY

Wednesday, March 25, 2026

Show your love for the LSU Museum of Art on LSU Giving Day! Your gifts support exhibitions, educational programming, and our annual fund. Stay tuned for updates about Giving Day challenges and matches.

LSU MUSEUM OF ART DONATION FORM

1 CHOOSE YOUR GIFT

- ☐ $5,000
- ☐ $2,500
- ☐ $1,000
- ☐ $500
- ☐ $250
- ☐ OTHER $_____

Questions? Please email artmuseum@lsu.edu

2 AREA TO SUPPORT

- ☐ Museum of Art Exhibition Fund
- ☐ Museum of Art Education Fund
- ☐ Other:_____

_____

Please return form to:
LSU Museum of Art
100 Lafayette St., Shaw Center for the Arts, Baton Rouge, LA 70801

Make a 100% tax-deductible contribution today.

3 PAYMENT

- ☐ Online: giveLSU.org (Once on the website, under Designation select LSU Museum of Art and the fund you would like to donate to)
- ☐ Check (please make payable to the LSU Foundation)

MEMBERS GET MORE

JOIN TODAY!

Learn more about the perks, visit lsumoa.org/membership. Scan QR code to join.

▸ VISIT OTHER MUSEUMS WITH YOUR MEMBERSHIP CARD

Did you know? Museum members at the Household level and above receive free or discounted admission to hundreds of museums nationwide through the NARM, SERM, and CUAMRP reciprocal programs, including favorites like the New Orleans Museum of Art, Crystal Bridges Museum of American Art, Capitol Park Museum, and the Louisiana Art & Science Museum.

NARM NORTH AMERICAN RECIPROCAL MUSEUM (NARM) ASSOCIATION

SERM SOUTHEASTERN RECIPROCAL MEMBERSHIP

COLLEGE AND UNIVERSITY ART MUSEUMS RECIPROCAL PROGRAM

▸ YOUR MEMBERSHIP MAKES A DIFFERENCE

At every level, members make a lasting difference. Visionary Circle members—those who give $1,000 or more—provide vital unrestricted support that helps sustain LSUMOA's exhibitions, educational programs, and its dedicated team. Every membership fuels creativity, learning, and access to art in our community.

▸ ATTEND SPECIAL EVENTS

LSUMOA members also enjoy exclusive access to special events like artist studio tours and workshops—plus so much more. The image to the left is from the museum's last studio tour for members at Blackbird Letterpress in Baton Rouge!

LSU Museum of Art
AT THE SHAW CENTER FOR THE ARTS

STAFF

Mark Tullos, Executive Director
Sarah Amacker, Communications & Marketing Specialist
LeAnn Dusang, Museum Store Manager / Visitor Services Manager / Rentals
Fairleigh Cook Jackson, Director of Development
Marianna Luquette, Registrar
Sandy Parfait, Assistant Director of Operations and Visitor Services
Travis Pickett, Preparator
Dominique Rogers, Business Manager
Michelle Schulte, Chief Curator
Callie Smith, Educator & Public Programs Manager

FRIENDS OF THE LSU MUSEUM OF ART

President: Clarke J. Gernon, Jr.
Vice President: Brad Way
Secretary / Treasurer: Jim Fairchild
Brad M. Bourgoyne
Dr. Leon F. Elliott Jr.
Mandy LaCerte, Ph.D.
Claire Major
Ann Wilkinson

ADVISORY BOARD 2025–2026

Chair: Yvette B. Marsh, Ph.D.
Secretary / Treasurer: John Lloyd Haile
Past Chair: Ben Jeffers
Mark Boudreaux
Luisa Cantillo
Carolyn Coleman, City Council
Michael Grace
Blaine Grimes
Dr. Steven Heymsfield
Randell Henry
Gerri Hobdy
Anne Mahoney
Luke St. John McKnight
Elizabeth Noland
Winifred Reilly
Laura A. Siu
Dr. Darius Spieth
Carol Steinmuller
Will Wilton

HONORARY:
Lt. Governor Billy Nungesser
Dr. Jane Cassidy
Senior Vice Provost, LSU
Leea Reese Russell
Executive Director, LA Division of the Arts

GEAUX SHOP

LSU MUSEUM STORE

Your Downtown Gift Shop Destination!

1st floor
Shaw Center for the Arts

The LSU Museum Store has limited edition George Rodrigue *Watch Dog* posters — featuring the very first Blue Dog he ever painted. Buy yours today before they are gone!

For more info, contact the LSU Museum Store: call 225-578-3038 or email lrusso@lsu.edu

SUBSCRIBE TO OUR E-NEWSLETTER!

LSUMOA.ORG

LSU Museum of Art

AT THE SHAW CENTER FOR THE ARTS

100 Lafayette Street, Fifth Floor
Baton Rouge, LA 70801

HOURS
Tuesday through Saturday: 10 AM–5 PM
Thursday: 10 AM–8 PM
Sunday: 1–5 PM
Closed Mondays and major holidays
Free admission the first Sunday of every month.

LSU Museum of Art is supported by a grant from the Arts Council of Greater Baton Rouge, funded by the East Baton Rouge Parish Mayor-President & Metro Council; and in part by a grant from South Arts in partnership with the National Endowment for the Arts. LSUMOA thanks the generous donors to the Annual Fund. Generous support provided by Art Bridges Foundation's Access for All program.

American Alliance of Museums Accredited Museum

NATIONAL ENDOWMENT FOR THE ARTS and BLUE STAR FAMILIES present arts.gov/bluestarmuseums
BLUE STAR MUSEUMS

MUSEUMS for ALL
an initiative of the Institute of Museum and Library Services

STATE OF LOUISIANA

Non-Profit Org.
U.S. Postage
PAID
Permit No. 9
Baton Rouge, LA